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ABSTRACT

This teacher's guide, the result of a 3-year Title 3 project, is a sequentially arranged program designed to introduct high school students to acting and to provide them with an understanding of the uniqueness of dramatic literature, particularly Shakespearean drama. The processes of the theatre are explored, introducing improvisational exercises and theatre games which deal with (1) the dynamics of the "action-reaction-action" process as reflected in acting, (2) the physical and aesthetic demands of the stage, (3) experiences which provide students with a method for getting at the core of a scene, (4) the exploration of feelings, moods, tensions, atmosphere, and tone in acting, (5) practice in actor-concentration and character-building, (6) the experience of words as the expression of an emotion, or as the dynamic mask of true feelings, and (7) the skills necessary for analyzing and discussing a play. This sequence of activities culminates with the production of a play and the students' critiques of the production. Lesson plans provide objectives and suggested activities, procedures, and questions. (JM)

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THEATRE'S DIFFERENT DEMANDS

An Approach to the Classroom Teaching of Plays

by
Mary Hunter Wolf and Victor B. Miller

TE 002 195

A Study Developed in an Innovative Title III Program (ESEA) Administered by the Connecticut State Department of Education and the American Shakespeare Festival Theatre.

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PREFACE

This teacher's guide reflects the three year experience of an innovative Title III project called "Drama Tech". The initial goal was to introduce technical high school students to Shakespeare's plays. When the original proposal was submitted, several reviewers felt that it was quite unrealistic. The very idea – trying to get trade students interested in characters and language so remote from their experience! There were those who were convinced that it wouldn't work.

Today we can say honestly that it *has* worked. With few exceptions, the students who participated in this project developed a real understanding of and, what's more, a real enjoyment of dramatic literature. Consistently evaluations of the project indicate very positive outcomes. Traditional instruction, such as lectures, passive play reading, and memorization, would have surely failed to make theater come alive for these students. Therefore, their teachers were challenged to bring a new creativity to the task. In no small measure, the results achieved can be credited to lively and fresh approaches to teaching about drama and the theater.

With justifiable enthusiasm, the authors of this guide explain these approaches and provide examples which can bring new vitality to the learning process.

Roger E. Richards
Title III Coordinator
Connecticut State Department of Education

THE CENTER FOR THEATRE TECHNIQUES IN EDUCATION

THE CENTER FOR THEATRE TECHNIQUES IN EDUCATION, an arm of the American Shakespeare Festival Theatre's Education Department, constitutes a major phase of continuation of the original Title III program administered by the State Department of Education and the Shakespeare Festival. It is the purpose of the Center to provide workshops and allied services to schools, school districts, area service centers, educational institutions and teachers.

The goal of the Center is to assist education on two fronts: the improvement of the teaching of theatre and drama, and the development of a stronger community in the classroom. In addition the Center will seek to prepare workshops, audio-visual aids, and printed materials that will support these objectives.

1850 Elm Street
Stratford, Connecticut 06497

AMERICAN SHAKESPEARE FESTIVAL THEATRE

Joseph Verner Reed
Executive Producer

Berenice Weiler
Managing Producer

Mary Hunter Wolf
Director Educational Projects

Michael Kahn
Artistic Director

FOREWORD

In the spring of 1967 fifteen Technical High School Directors agreed with the State Department of Education and the American Shakespeare Theatre to undertake a Title III Program in which a new way to teach drama – Shakespeare in particular – would be tried out.* The general plan was a six-week summer workshop for teachers which would immerse them in practical information about theatre crafts and supply insights into the creative life of the theatre through daylong discussion and demonstration, conducted by directors, actors, designers and producers.

The English teachers and librarians from five schools met the first summer to study the play they would see with their students in the fall – *Macbeth* – to examine the work of the Theatre inside and out and prepare a workbook on theatre which would serve as a resource book for the year.**

Students were prepared for their theatregoing by demonstrations in their schools of actor training in use of weapons, fencing and general body skills (including speech and movement), and Elizabethan songs compared and contrasted with today's popular songs by singers and instrumentalists whose discussions with the students led into basic elements of poetry.

It was clear early on that the most rewarding preparation for seeing or reading the play for teachers and students alike was insight into the creative aspects of theatre and into what a play text really stands for. The same techniques by which an actor and director get inside a play and make it live as *theatre* were the most successful means for the student and teacher to experience drama.

These aspects were main points of concentration for the next two summer workshops.

Out of the work with improvisations and theatre games based on exercises used in training actors and used by directors in rehearsal came a body of material which teachers tested by actually executing it for themselves before introducing it to their students.

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*This program was conceived and supervised for the Theatre by Mary Hunter Wolf and implemented at the State and Federal level by Dr. Roger Richards, Coordinator for Title III, in consultation with Anna Moore of the State Department of Education, Vocational Division. Victor B. Miller was its Director. The fifteen Directors of the Technical Schools served as Council for the program.

**A few copies of this source book are available on loan from the Center for Theatre Techniques in Education of AST at Stratford.

In the hope that these experiences might be of service to a greater number of teachers some of the exercises have been assembled in a teaching sequence. The selection and sequence have been determined with a single purpose in mind – to introduce students to the study of a play by a method which will hold that play before them – not as criticism, not as history, not as literary background – but *as theatre.*

Teachers will find an excellent further resource in Viola Spolin's book *Improvisation for the Theater* (Northwestern University Press) a compendium of games and improvisations aimed at training actors for theatre.

The very nature of a *play* as an art form*** dictates a visceral/sensory experience in space with people interacting with each other and with the audience. To grasp its essential *differentness* drama really should be thought of the way a fan thinks of baseball, you gotta play it, you gotta know what makes a team, you gotta sit in the stands and yell like hell. (If you are going to be a *pro,* that's another story.)

The presentation begins on page five and the reader can hurry on to the meat of the matter. But like directions on the package it might be useful to read further.

First of all do not feel that you are being asked to put away your own experience as a teacher or your special study of drama. Everything you know will be called upon as resource material. It is suggested rather that temporarily you hold it in abeyance and try the suggested sequence as a way to involve students directly in the *experience* of drama in a way which does not require you, the teacher, to contemplate the agonies and frustrations of unskilled performance nor let the student sink from his sense of inadequacy or float into the wild blue of inflated ego.

It is well to understand, however, that in-service workshops for teachers in this method strengthen their involvement in its use. This is true not only of the exercises which follow but also basic exercises which develop community, trust and a problem-solving approach to the learning process.

The exercises in this book are set down in an effort to reach a greater number of teachers in the hope of interesting them in the process and giving them some approach which they can explore on their own.

***Here defined as a designed way an artist communicates his emotions, ideas, point of view, understanding of experience and vision of the human condition.

Though it is a great help for the teacher to have had some personal experience with improvisation it should not be impossible to carry out the exercises as described. Ideally this exploration should be followed by a trip to a theatre playing the play you chose as a base. Plus an opportunity to meet the professional players and technical artists who are presenting the play. If your choice is Shakespeare, *The Center for Theatre Techniques in Education* of the ASFT is available for consultation, planned discussions, technical demonstrations and teacher workshops which can be designed to fit particular needs. A half hour film, *The Student Audience,* is available for rental which shows the life of the theatre and its interaction with the young audience.

If these invaluable adjuncts to teaching are not available, it is our hope that this approach will provide first steps to a creative understanding of essential elements of drama as different from literature. Theatre artists and educators can agree with Piaget's description, "Teaching means creating situations where structures can be discovered, it does not mean transmitting structures which may be assimilated at nothing other than a verbal level."

THEATRE'S DIFFERENT DEMANDS

Let's face it – every teacher we ever had during our schooling made one very true statement at the beginning of every drama unit: "Of course the only real way to study a play is to see it." Everyone is aware in some way or other that theatre is not the novel, poem or short story. And yet, the teacher was always forced to follow up with: "But we can't see it, so we'll read it." She was right again. There aren't enough productions of curricular favorites to take English classes to, unless you are fortunate enough to have a good professional theatre accessible to your classes. *How* do you read the play? That is really the key.

Do you read it to the students? Do they read it to you? Do you let Richard Burton read it to both of you? What is the reading designed to accomplish? That the students hear the richness of the language? Understand the language? Know the characters? Themes? To be sure it's these . . . you do the same with the novel, poem and short story.

PERIOD ONE

Let us then assume that this is your first day on the drama unit. Ask each of your students to write a brief note of apology. To anyone, for anything, real or imagined. Fifteen minutes later, ask them to read their letters aloud. Now choose one of the students to bring his letter to the front of the class. (Choose one whose offense is not abstract to deal with at first.) He seats himself in a chair. Ask another student to sit with his back to the first student; he will be the recipient of the apology. Set the scene: the student with the letter has decided not to write after all. He's going to ask for forgiveness by phone. He is advised to obtain the forgiveness of the second student who is advised to make certain that the "apologizer" has really earned the forgiveness. They now improvise the phone call based on the information contained in the original letter. When the call is finished, reset the scene: the apologizer has decided not to write, not to phone, but to apologize in person at the recipient's home. They improvise the scene face to face with the same goals.

After the three steps, writing, calling and confronting, have been completed, see what the class has noticed. *What changes happened between the letter and the confrontation? What new information did we learn? What did we learn about the character of each "actor"? How did we learn it?* Try a few more pairs if you have time. Find

out what kinds of dynamics are involved in the actions and reactions. *What does someone do that makes the other person do something else?* Be sure to leave time after each scene to find out what the class has noticed.

What you and your class have just done is point up the difference between reading a script for its content, intent and character, and *FINDING THE INNER LIFE OF THE SCENE OF A PLAY.* Granted the words of the original script-letter have been changed, but look back at the process of discovery and re-read the original letter: you should now really understand what is behind the words, under the words, through the words: the emotions that made the words necessary. The learning was not necessarily accomplished through what someone said, but much was discovered by means of watching what each actor did, noting how each person sat or moved about, listening to the tones of voice, experiencing as an audience two people acting, reacting, acting, reacting.

How can you make this kind of learning a part of your drama unit without asking the students to train as actors? If the apology exercise worked for you, you just did. Certainly the experience you and your students just shared was closer to opening dramatic awarenesses than reading the letters out loud. What happened – all of it: bodies, arms, voices, audience, emotions – was theatre. You and your classes can continue to explore plays and the form as dynamically as this if you wish. Let's finish dealing with the first experience first.

PERIOD TWO

What if "The Apology" were a play in a theatre? What is a theatre? What would we need in order to make a fully realized production? How many of you have been inside a professional theatre? Parker and Smith's *Scene Design and Stage Lighting* (Holt) has a number of excellent pictures to introduce your students to the different kinds of theatres used today. Given any of the forms, proscenium, arena or whatever, *what will "The Apology" need?* Lights, sets, costumes, make-up. *Why?* Whatever you and the students want to say about the scenic elements of the production, bear in mind that each element must help make the basic statement that the scene makes. For example, *was the scene a sad one, serious, comic, tragic, what? How could lights help make the scene tragic or comic? What colors do we associate with emotions? What time of day do we want the lights to*

tell the audience it is? Who's most important in the scene? Do we want to highlight that person? What, in short, are the emotional and physical demands of the scene? Should the light change?

Where did all of this take place? What kind of home? What demands are made by the script? Don't rooms reflect something about the people who live in them? Can the set contribute to the mood of the piece? Perhaps someone would like to rough up some sketches of a set. *What's the set made of? How might it be constructed and on what kind of budget?* Again, Parker and Smith is an invaluable source for students with a task they *want* to perform.

What about costumes and make-up? Who are these two people? How much do they make a year? What year is it? What age are they? What kinds of clothes would help the audience know more about these two? Can't the costumes contribute to the statements? The make-up will help define the actor's features under the bright lights and it will help the audience to know more about the character. Perhaps someone would do a few sketches.

Is this an English class or a shop class? Answer: it's an English class that allows its students to explore the complete aesthetic of an art form that happens happily to cut across every known discipline. It allows the mathematically inclined student to use his area of competence to aid in the expression of an artistic statement. Don't forget: the math is directed by the demands of the script . . . and we're back to English.

It's possible to run the apology game for one period or five. Teachers in the original program designed their own schedules and some felt the students had exhausted the possibilities of "apology" in one period, others felt they wanted to deepen their initial contact with the form.

PERIOD THREE

We are going to assume that your time is limited and that you must teach a particular play. You have now gotten into drama by means of the apology, and perhaps some of your students are thinking about involving themselves in lighting, designing, etc. Your third period, following *Apology* and the initial discussion of stage necessities, should have something to do with how to read a given script from an actor's and director's point of view, employing some of their more popular tools. *Airport* is a game that can give students and teachers a new way of looking at a script.

A "landing strip" is made by placing two lines of chairs back

to back about four feet apart. A good length for the runway is twelve feet. The space between the chairs is then strewn with obstacles: books, shoes, etc. One student is blindfolded: he is the pilot who is trying to land his plane on a foggy night on a runway which is covered with wrecks, potholes, etc. His radio transmitter is dead; he can hear the control tower, but he cannot speak. Another student becomes the control tower, and chooses one location from which to give directions during the landing. The pilot is placed at the end of the runway; his object is to get through the twelve feet of littered runway without touching any of the objects, including the chairs, along the way. Any touch is a crash and a new pilot and new control tower try their hand at it. Each student should get a chance at both flying and controlling, although time may make it impossible to achieve that objective. You will find the students begin to develop all kinds of theories about how to direct one another, how to slide, move their feet, judge distances, etc. After awhile they begin to get very tricky and very successful.

When everyone's given the game a try, ask the class what *Airport* and theatre have in common. The game itself contains every aspect of theatre in at least a symbolic form if not in reality. Begin to collect in a list the parallels the class finds. You have lights (of a sort), a set, two actors, given imaginary circumstances and a drama that is played out in front of an audience. Moreover if you want to discuss empathy, talk about the times the group "ooohed" and "ahhhed" during the course of some particularly difficult maneuvers. *Airport,* like theatre, is not much fun if you get hung up on the fact that the book on the floor is a book and not a wreck or that the door on the stage leads to the backstage and not to the rest of the castle. You don't have to believe the book's a wreck, you just have to be willing to forget that it really isn't.

The game's a metaphor for theatre in another very important way, and that's in a reflection of a rehearsal process that can make play-reading more valid in theatrical terms. Take the runway as the play, the pilot as one of the characters. Every character can be seen to have an objective, an obstacle and an action in every scene or moment in every play. If you want to call the pilot Hamlet, and the runway the play, Hamlet's objective is to get to the end safely, which might mean that he wants to avenge the death of his father, or he wants to bring dignity back to his country, or any other concept the director and actor agree upon. But, Hamlet confronts obstacles (shoes, books) which could be labeled Rosencrantz, Laertes, his love for his mother, his own dilemma. To get to his final objective he

must confront the obstacles and deal with them: action. This is the beginning of what dramatic action is: what you do to get around an obstacle. It doesn't take a giant step to get over a shoe, and it doesn't take a giant step to get around Polonius. To get over a wastebasket makes you respond in an appropriate way; to get over Ophelia does too. Objective, obstacle, action. A good formula for beginning to deal with what is dynamic about a play.

Objective, obstacle, action is the way we'll proceed through this drama unit. The terms don't always work handily, and what's more there are lots of answers that are possible to any given situation or fragment of text. Just as you saw your students get through the runway with different strategies, words, emphasis, and alleyways, so must different actors and directors work together on their text. Take an example that the students can visualize. The character is a guard in a play – any play – and he only has one line: "What ho." It's dark. That's all we know. He's on the stage . . . that we do know. His line indicates that he, at least, has heard something . . . or not . . . maybe he's nervous. But let's pin it down. *What's the guard's objective? To guard?* Perhaps. If that's his objective, foresee a fairly literal production, but that's okay. Ask a few students. Perhaps his objective is to get promoted and become something better than a guard. Or that he wants to leave and that's his objective. Let's say that director and actors have agreed on one bunch of objectives (you'll find that they have a tendency to come in bunches and that one simple objective doesn't do justice to our friend the guard because he's real). *Now, what's the obstacle or obstacles?* He wants to get promoted but nobody ever sees him up on this place and he works at night. He's scared and wants to run, but he'll be executed if he deserts his post. These are certainly valid obstacles in terms of the scene. We may learn more later in the play that will help us pin ourselves down as actors. Meanwhile, I've decided I want to get out as soon as possible . . . but I can't or I'll be shot. *What's my action?* To protect myself, to find out whether I ought to run, to calm myself. Those are all actions that I am up to before, during and after I say "What ho." The "what ho" is just the vocalization of the action that I am doing to deal with the obstacle. After playing around with something like this simple scene, have the students write a play that has two characters, each with two lines. A four line play. Have them play around with the different objectives that could be underlying each character's lines. *How would these lines sound? How many variations are there that are still valid to the class consensus?*

Theatre's Different Demands

In this method of study it is all-important for the teacher not to discard any ideas offered by the students. Some may be put aside by the vote of the class. But it is an advantage for the teacher not to take sides. The teacher's position – like the director's in the early stages of the actors' creative work – should be, *Why not? Let's try it.* For the director, even when he knows he will later seek to guide his actor in a particular direction, knows that in the best rehearsal relationships the actor needs to feel fully free and fully trusted as a contributor of value. The director knows that even the wildest suggestions from a truly interested actor may offer unexpected insights or illuminate areas where his own thinking needs clarification.

PERIOD FOUR

To enter the play that you and your class are covering, put the books away and see if you can't find a way to recreate some of the emotions that are happening just prior to the opening line. Why does the play open at this point in time? Why not yesterday – or tomorrow? Or ten minutes earlier or later? Can you recreate the mood and the atmosphere of the piece? Obviously, if your play begins with a bare stage, you'll have more difficulty working, but there is a kind of emotional pitch to the opening of anything and you might try to improvise a series of given conditions. Using as much of the class as you have room for, try to find a parallel. Is there an air of suspicion about? If there is, you can try something like this. The classroom is a large office. Each student should find something he might do in an office. They can pantomime all the possibilities as they begin to create an office at work. As they get into it, add some conditions. It's hot in the office, the middle of summer and the air conditioning has gone off. The office is a huge think-tank working on secret government contracts. Let that affect the scene. Word has come down that there is a spy in the office and all you know is that it isn't you. Let that work. Gradually, you can feed in any kinds of relevant conditions to build towards what it is like to exist in the middle of real suspicion. If the opening scene is HAMLET, a homicidal maniac might be loose dragging a bloody victim and carrying a deadly weapon.

The same kind of place and activity game can be structured to serve almost any kind of atmosphere. And, once achieved, you can

distribute the playbooks and open up to the first scene. Where does it take place? Who's on stage? Appoint the roles and have the actors take their places in the scene. Now, take their playbooks away from them and give them to "voice-over" readers whom you choose to read the parts from their seats in the front row. The actors are to pantomime the scene as they hear "themselves" talking. It seems tough at first because it is, but very shortly if the students will trust the readers and act as if the words were flowing thru their bodies, they will be surprised to find movements *and* feelings coming to mind without any advance planning. Let the scene go until it bogs down too far or until a series of actors' objectives have been reached at a logical point.

Let the entire class discuss, audience, actors, and voice-over readers, what just happened in the scene. The best place to start is by asking what was clear and what wasn't clear; and the best way to attack the problem of clarity is to fix it on questions like *were the objectives clear? Were the obstacles clear? Were the actions clear?* Here again, these three terms give students and teachers a common ground for discussing a lot of things that went on. It avoids statements like "I didn't believe his expression." For, after all, what's a believable expression? The facial expressions flow naturally out of a clear sense of objective, obstacle and action. You don't even have to think about whether you should frown or grimace or whatever. If it seems profitable out of the discussion, try the same scene again using the class' consensus about objectives, etc. The second go-round may send you off in another direction for a third possibility. Perhaps some student has an idea out of left field that warrants a fair try.

PERIOD FIVE

Tell the class that their desks weigh 600 pounds and their chairs 250 pounds and that they are to clear them to the sides of the room without using any words. They have to figure out a way to move all the furniture the best they can. Some will work together, others will struggle for five minutes on one chair if their concentration is good. Help those who are having problems concentrating by coaching with comments that ask them to remember what their backs feel like when they move something heavy, or how their arms feel when they

move great weights.* Insist on their not speaking during the exercise.

When the space is cleared, set up an arena stage by placing the chairs around the center, facing inwards. Set up the scene you have been working on with the same actors and readers, and have them do it. Afterwards, see what happened and what the audience and actors saw happening with the new seating and acting arrangement. *Did part of the audience get gypped? What could the actors have done to compensate, or did they compensate? What happened to their performances? Did the scene become more intimate? More threatening? More interesting? More real or less real? How would they design an arena set? What's needed?*

Now where have we been, what have we achieved and where must we go? Thus far you and your class have dealt with a letter of apology, Airport, the atmosphere of a scene and some of the dynamics that are operative in it. We have also taken a very brief look at design elements and the structure of the theatre as a place where drama happens. We have also made an attempt in the furniture clearing to deal with concentration of the imaginative kind that is required of good actors. More important you have begun to establish ways of working with dramatic material in the classroom, breaking down your students' preconceptions about the way teachers and students deal with material. This is often the most difficult task, for students can feel ill at ease early on in the work. They have come to expect certain attitudes, conditions and roles, not to mention the whole grading and performance syndrome. We have not given them their usual comforts in these terms. They may want to know how you're going to grade all this. Or they may compensate for their insecurity by giggling. Let's face it, unless you have tended towards this kind of activity in the past, you are making a big switch, and you must be patient as well as demanding. Highly verbal students will not, as a rule, do as well with the work as what are known as the "slower groups." And yet what we are trying to get to, via improvisation, are the emotions that prompt the words of a character. Thus those who have come to confuse words with learning, or retention with education will have the toughest time making the transi-

*These comments should be made quietly with no interpretive emphasis or shading in the teacher's voice, but clearly directed to the particular student he wishes to reach without calling him by name. Or, if the teacher wishes to reach the group as a whole, he can broaden out by saying "All the furniture is growing heavier." A little practice will provide the skill for sensitive guidance and suggestions without having the coaching reach the student as a criticism.

tion. If, after four periods you feel your students are still afraid to take chances – for fear of peer pressure or whatever – if they are still afraid of being laughed at, then you must try a few exercises that will work on creating a workshop atmosphere where the freedom to experiment is *a given* along with the seriousness of intent. Talking about a workshop atmosphere will just not do it.

Ask someone to come to the center and begin making a machine-like motion . . . not a person working at a machine, but a human turned into a machine. The student can do almost anything: whirl his arms, hop up and down, become a rock crusher, whatever. The rest of the class is asked to join onto the first student to make one giant machine. The only stipulation is that they join on in such a way that their motion is affected by some other motion in the machine. (By space you may be limited to using only half the students for each machine.) Now ask the parts to think of what they are made of and let that affect their sound, for each member should find a sound that suits his action. Freeze the machine and tell them that they are making a specific product like textbooks and to let that affect their actions and sounds without completely redesigning the machine. Let them begin making textbooks. Later narrow it down. Let them make math textbooks or grammar textbooks, and ask only that the product and their attitude towards the product affect whatever they are doing. Now try the other half of the class and build them towards making another product, perhaps something more abstract like jobs. See what happens with a machine that produces policemen or mayors or teachers, the sounds and the movements carrying the statement. Try new machines and keep them moving quickly until the parts forget or begin to forget that in real-life terms they are doing something considered absurd. If you can keep them focused on the task, they will enter fully into it, for *Machine* allows them to make statements of opinion without the necessity for words. The judgmental part of opinion-expression has dropped away and they find that as individuals they can contribute to a group product that is a lot of fun. Very quickly you will see the difference between a group that is working closely, sharing an activity, and a group that is simply working in the same space on the same subject. In the former the physical connections are stronger, the parts adjust to each other and feed each other and you don't have parts clanging away irrespective of the other parts.

Machines can transform into statues. Only this time you ask someone to come out and hold a pose as part of a statue dedicated to something or some concept. Something like Pollution, Love, War,

School, Politics, etc. As soon as the first person is frozen, the rest of the group should join onto that and relate to it in their own ways. Allow them to look around at what they are part of, and then go into another statue, asking for suggestions for themes. What should be developing is a sense of respect for each other's work as well as a sense of trust – trust that you will be allowed to make your own statement within a group statement without being censured – that you can be part of a whole.

PERIOD SIX

Another exercise to build this kind of trust and sharing is *Introductions* in which the group stands in a circle. The first person introduces himself to the person to his right, using a made-up name and made-up occupation. The second person introduces himself to the first, using the made-up name and occupation and inventing one for himself. The second person now introduces himself to the third, and also introduces the first to the third. The process continues until the last person introduces all of the imaginary people to the first person. The game, needless to say, has to do with concentration, listening, speaking well to help those who depend upon hearing, and helping each other get through.

To prepare for this period with the class, select the scene in the play you are dealing with that illuminates the real stake of a play. That is the scene in which the audience and characters learn what is really at stake for the rest of the action of the play. Not the hints, or foreshadowing, but the statement of the real conflict. Write down as many descriptions of the stake as you can. E.g.: Whether or not the main characters will survive physically and/or spiritually; whether or not the father and son will ever be reunited; whether or not the protagonist will convince the townspeople of his honesty; whether or not the boy and the girl will fall in love. Be as specific as you can – more so than we can be without knowing the play you are dealing with. In HAMLET, for example, to us the stake is made clear in two scenes: Hamlet's father's request for revenge and Hamlet's soliloquy following that confrontation. Obviously there are strong hints prior to this that Hamlet is not happy with his new parents, but it is not until the ghost's statement that all of the wheels of the tragedy are put in motion and the stake is clear. Descriptors might be: whether or not the revenge will be taken; whether or not the ghost speaks true; whether a son will kill an uncle/father; whether a son's

love for his mother will overcome his desire for retribution; whether the state will survive. Your task now is to think of parallels that might apply to the lives of your students.

There are a great many similarities between the stake and theme of a play, but working with what is at stake has been for us a much more dynamic way of approaching a script. A theme is often regarded by students as something static – it simply exists. A stake or what is at stake is something that is up for grabs, undecided, to be worked out. To get into the stake, set up the following scene. Have two students sit or stand on the stage (arena, proscenium, three-quarter, whatever you and your class are working with that day). Have them decide privately where they are and what their relationship is. They must also decide privately that some calamity has just happened or is happening just offstage. During their scene together they must not make any direct reference to what has happened or is happening; they must simply play the scene, letting what is offstage affect them. Afterwards, have the class guess what kind of thing has affected them. Try not to get too hung up on the guessing game aspect, but try to elicit what kinds of things suggested themselves to the audience.

When you get several more pairs going and the scenes are rich and interesting, try a few with three or four students, always trying to see what kinds of things are affecting the actors and how this is transmitted to the audience. As the scenes develop, and when you get one that is particularly full and interesting, begin to find out what is at stake in the scene. Ask the class for their opinions as to what is at stake as they see it. *How did the stake come about? How did it develop? How was the audience let in on it? What is important in the scene and what isn't? Are the characters aware of what is really at stake?* Now, go back to your list of parallels that you culled from the play you are working on. Let's assume that you are dealing with HAMLET, and that you have decided that one parallel to the stake of whether or not a son will revenge himself on his father's murderer is that a student's father lies dead offstage and his best friend is here to console him. Take two students aside and tell them that the offstage calamity is the death of one of their fathers or a close relative. Let the orphaned son take his place onstage. Tell the other student secretly that he suspects the dead man's brother of murder. That offstage on the other side stands the brother smiling and laughing with blood on his hands, and yet the second student is not to make any direct reference to what he has seen. Thus he is playing back and forth between two offstage unknowns, while the be-

reaved student is only playing the one as his friend tries to console him. Watch during the scene to see if the true stake emerges, whether the information, hints, innuendos, are enough to start the "Hamlet" figure thinking of revenge. Does he charge off the stage towards his uncle? Does he stay? Does he pick up any of what the second student is saying? Does the second student get any of the suspicion across to the "Hamlet" figure? If not, try the scene again with two different actors. You can keep going, using the same offstage calamaties. No matter what happens, you should have enough to get your class into the play. For instance, if none of the Hamlets picked up the clues, what was missing? Something about the atmosphere of the society perhaps, among other things. You might now use a record of the stake scenes in the play and afterwards discuss where the pairs of actors and the play didn't follow each other. Of course, the ghost is a whole different kind of force, plus he tells all, but the "attunedness" and the willingness of a Hamlet to deal with what is going on is the most important part of understanding the character at this point. Perhaps your classroom Hamlets weren't suspicious enough to begin with. Or their mothers weren't brought into it. You learn a lot from what isn't there. The essential point is to try to find many ways of doing parallel scenes that are important to the structure and movement of the play. The offstage presence usually works in getting the actors focused on something other than the fact that they are performing in front of a group, plus helping to create a richness of mood and atmosphere. You can't get the same kind of feeling by simply saying "be serious out there." If the actors can keep their focus, the scene will work. The reason we began with the stake scenes, following the original warm-up into the opening of the play, is that here is where the lines of actions converge, giving the force and energy to the rest of the play. It's what the action of the play is all about. The opening scene helped us understand a bit about the world of the play, introducing us to a number of important characters.

Be sure in the discussion that you *follow* and do not *lead.* Ask a *few* questions only to serve as indications that you are sharing as a participant, not as an authority on the play. Your "authority" should be sought as a resource, not as a control.

From this point to the end of your group's study of the play, there are many, many alternatives stemming from your own decision as to how much of the actual text you will require your students to read. Because in our Title III program we were bringing the students to see each play they studied, we were not glued to the concept of

having each student read each word. We used these kinds of improvisational exercises to deal with what was crucial to an understanding of the force of the work, "talked" students through many of the connecting scenes, listened to records and attended the performance.

You will have to decide what really "covering" a play is. Often teachers are devoted to a concept that every word is crucial to every student (or should be) and that if the curriculum says HAMLET it means all the words and all the scenes even though few producers do uncut HAMLETs. Far be it from us to water down a curriculum or "descend to the easy road," but we seriously wonder where the point of diminishing returns lies in teaching a form of art that is designed to be seen and experienced. Only you can judge that, based on your students and the work they have done to this point.

PERIOD SEVEN

When you have selected the next scene that you feel contains essential dramatic elements of the play, select a section of that scene that is particularly forceful – perhaps one regular-sized page – and type up the scene with several copies. There should be one copy of the page for each character in the scene, plus one extra copy. Thus, if we are dealing with the Hamlet-Gertrude-Ghost scene, there should be at least four copies of the page. With a razor blade, cut up the extra page so that each speech is separate, and cut off the names that indicate who says what so that you are left with a bunch of thin strips of paper bearing isolated, unidentified speeches. Mix them up and hand them out to three students (two boys and a girl) regardless of who gets what, as long as they each get the same number of lines. Using only these speeches in whatever order they wish, they are immediately to improvise a scene. They may use parts of each speech or the whole speech; they may repeat lines again and again. Need we say it's hard, and often the scenes are funny instead of serious, but if the exercise works, the actors will begin to let the lines tell them what is going on, how they should react, etc. The point is not to try to reconstruct the scene as it was, but to make as much sense as they can out of the chaos they have. Try different pages of dialogue with different groups, and you and the students will begin to discover the kinds of lines that feed an actor. *Which of the lines made each student most at ease? Which gave him things to play? Which were hard? Which were useless? Which lines*

might be used to mask intentions or, perhaps, deliberately mislead? If the exercise is successful, everyone has begun to feel what gives power to certain speeches, which, by image, enhance, what kinds of words are just talk without any kind of objectives, and how a scene is constructed. Following each scene as improvised, let the actors try the scene as it was written. The split script exercise is a very difficult one, and it is sometimes frustrating. However, we feel it is a way of asking a student to make sense out of what he is reading that serves some purpose aside from just asking him to tell you "what the line means."

PERIODS EIGHT, NINE, TEN AND PERFORMANCE

If you and your students have been dealing with what is at stake in the play, the logical place to look for now is the climax: i.e., where the stake is realized. This gets very interesting and in part accounts for many different productions of the play. For instance, if you and a student disagree on what is really at stake in the play, quite obviously you will disagree on what the real climax of the play is. Again, in terms of HAMLET, if one student chooses the stake to be whether the Danish kingdom will survive its own rottenness, he might choose the climax as Fortinbras' entrance and speech in the last scene. On the other hand, if someone chooses the stake to be whether Hamlet the man will come to terms with himself, he might choose as the climax Hamlet's scene with Horatio and the acceptance of Osric's invitation to duel, allowing Hamlet a kind of calm resolution that the rest of his work is acting upon his impulses. Notice two things, please. First, we said "he might choose" for we are not the student, and, hopefully, the student may have other ideas for his production. And, second, that the stake and the climax really do dictate each other. If you and your classes have been working this way, your discussions of the climax will be rooted backwards and forwards in the play and you will have specific handles on the dialogue. So many students express the climax as "the biggest thing that happens towards the end." And perhaps we're all guilty sometimes of that kind of C.B. de Mille thinking. Yet, the climax can be the quiet moment of irony just before all the big things happen.

If your school has the equipment and if you have access to it, you might divide the class into production units to film or videotape the scenes they each decide are the climaxes. If you are using 8mm film, the same voice-over techniques can be employed to carry the

dialogue when shown. To be sure, film and television are not the stage and they require different aesthetic principles, but the transposition process can be an exciting one. The production units are to work out all the details of their scenes: how much or how little costuming they will use, where they will set the scene, which scene it will be, what they think is at stake. In our experience, depending upon the number of characters called for, a good-sized group is five. The production process itself will contain all the give and take, discussion and decision-making required of professional productions and the students will learn from each other. Again, more is at stake for them as individuals than if they were simply answering test questions. If film and television are not accessible, each group should focus upon its own climactic scene to prepare a production in the workshop framework. For instance they might use rehearsal costumes, but agree upon a costume concept were they to do a fully dressed production. This concept could be written or sketched or both. The same goes for lights and sets. All the elements should be covered and agreed upon by the members of each unit. On performance day, the group might explain its concept for the show and then perform the scene. After all the scenes are presented the groups can discuss among themselves the choices they made and why they made them.

In essence this concludes ten periods, depending upon how you have chosen to proceed. Of course none of the preceeding prose can begin to hint at what you and your classes have really accomplished, what kinds of issues and themes and ideas were generated by the different activities. Your students have at least set about the theatrical process and perhaps shared the experience of the play. What else can a drama unit be about? The poetry and the language will emerge in the process of working on the script as a script, not as ends in themselves. The character development will emerge as someone works on a role, not as a result of being told that "Shakespeare was a wonderful delineator of character." And drama as a form of human expression should have proved its particular identity.

SUMMARY

SUGGESTED LESSON PLAN

TEN PERIODS

PLUS

PERFORMANCE

The following plan is a point of departure only, and is not intended to limit or restrict the teacher's way of dealing with what he or she and the students bring to the process. Nor, on the other hand, should a teacher unfamiliar with improvisation simply pick out samples from these ten periods and "give them a try." There is a design to the following format that makes its own demands.

Summary

PERIOD ONE

ACTIVITY: Letter of Apology

Procedure: *Ask each student to write a note of apology to anyone for anything, real or imagined. Ask each student to read his letter aloud. Choose one student and ask him to bring his letter to the front of the class. Place two chairs back to back and have him sit in one and another student in the other. The second student is to be the recipient of the apology.*
Set the scene: the first student has decided not to write after all – he's going to apologize by phone. Advise him to obtain the forgiveness of the second student whom you advise to make certain that the apologizer has really earned that forgiveness. They now improvise the phone call based on the information contained in the original letter. (If the letter was to Mr. Jones, the second student now plays Mr. Jones.) When the call is finished, reset the scene: the apologizer has decided not to write, not to phone, but to apologize in person at the recipient's home, as if there had been no phone call. They improvise the scene face to face with the same goals. Repeat the process with other letters and actors.

Sample Questions: *What changes happened between the letter and the confrontation?*
What new information did we learn that wasn't contained in the original letter?
What did we learn about the two characters in the scene?
How did we learn it?
What kind of things did they say or do to each other that made them react most strongly?
What did the way they sat or moved say about them as people in the situation?

Basic Objectives: *To find the inner or emotional life of the letter/script.*
To experience the action-reaction-action of human interaction as it is reflected in the acting process.
To introduce the student audience to all the nonverbal elements which help us understand character

and the nature of the effect of these elements on feelings.
To introduce the student performers to how their emotions were affected by these elements.
To create scenes.
To play an objective: "I want forgiveness."
To provide theatre pieces for a discussion of theatre.
To introduce students to a different kind of in-class work.

PERIOD TWO

ACTIVITY: Discussion: *Theatre as an event, theatre as a medium.*

Procedure:
*Select as many different visual aids as you can to surround the students with different forms of theatres that are in use today.**
Change the physical set-up of the room into an arena or 3/4 or thrust stage. Discuss how each one of you feels as audience in these new arrangements. Elicit from the class what kinds of things would be needed to mount a full production of some of the "Apology" scenes.
Restage a few of them in any one of the new audience-actor arrangements and discuss what happened.

Sample Questions:
Is an audience necessary for theatre?
What effect does an audience have on a production?
What will we need besides a stage to stage the scenes?
What do lights add?
What can light say?
What is a stage set?
Why have a set?
What can a set say about the play, its characters, etc.?
What does what you are wearing right now say about you as a character?

**If the class is interested in exploring the history and development of the physical stage, this would be a good time to consult texts available in local libraries.*

Summary

How does a costume designer make his statements? Would you change what the actors were wearing in the "Apology" scenes?
If we restage the scenes, should we use make-up?
The best way to use any questions is to key them to the specific scenes the students created. There is thus a personal stake in what is decided or discussed. This method keeps too many general, loose and abstract concepts from floating around in space.

Basic Objectives:

To provide a constant focus, the physical and the aesthetic demands of the stage, for future reading and discussion.
To introduce theatre and theatre practice.
To begin to explore how the stage affects the actor and the audience.
To provide discussion time for Period One's actors and audience to see how each was affected in the process as well as the effects of restaging in different forms.

PERIOD THREE

ACTIVITY: Airport

Procedure:

A landing strip is made by placing two lines of chairs back to back about four feet apart. A good length for the runway is twelve feet. The space between the chairs is then strewn with obstacles (in such a way that they could be avoided if care is exercised): books, shoes, etc. One student is blindfolded: he is the pilot who is trying to land his plane on a foggy night on a runway which is covered with wrecks, potholes, etc. His radio transmitter is dead. He can hear the control tower, but he cannot speak. Another student becomes the control tower and chooses one location from which to give directions during the landing. The pilot is placed at the end of the runway; his object is to get through the twelve feet of littered runway without touching any of the objects along the way. Any touch (including the chairs) is a crash, and a new pilot and control tower try their hand at it. Each student should get a

chance at both flying and controlling, although time may be a problem. (You might try setting up two runways at different ends of the room.) You will find that the students begin to develop all kinds of theories about how to direct one another, how to slide, inch along, move their feet, judge distances, etc.

*When everyone has given the game a try, ask the class what Airport and theatre have in common. The areas that may come up are given circumstances and the suspension of disbelief, two actors, an audience, lights and set. Afterwards you can go into empathy and the basic tools for dealing with a script: objective, obstacle, action. You might finish this particular discussion by examining different ways in which success at Airport was achieved. What made a good pilot? What made a good control tower? It is also worthwhile to consider the actor-director relationship.**

*Perhaps you might want to use the guard scene described on page nine, and then have the students write their own four line plays so that you can explore objectives, obstacles, and actions.*** *The important point is that the emotions between the lines and during the silences give rise to the words, i.e.,* the words come last.

Suggested Questions:

(For Dealing With Any Dramatic Text)

What does the character want in this moment of the scene?

Why can't he have it?

What is he doing to get it?

Basic Objectives:

To provide students with a solid method for getting to the core of a dramatic scene, a method that is central to this form of literature.

To provide a series of experiences that depend upon clear communication and trust.

To experience the state of attention and response that underlies all successful learning and teaching.

**The parallels between actor-director and student-teacher relationships provide the basis for this entire workshop approach.*

***In all honesty this assignment deserves a full period of its own if you and your class can afford the time. Otherwise, incorporate the values of the exercise in the time allotted.*

Summary

PERIOD FOUR

ACTIVITY: Opening the Play* and Voice Over

Procedure: *In the proscenium format, have someone choose (without telling) a place where he might engage in some activity, work, play, etc. He should then go on stage and pantomime things he might do in this place. When others in the class know where he is, they should go and join him, doing things they might do in this place. Try several times, several places, getting as many students involved as possible. When a pantomimed scene is going well, begin to add conditions such as temperature, etc. For instance, if the students are working in a large office, typing, filing, running errands, you might have them "freeze" and say "The air conditioning has gone off. Keep working." Let them continue the scene, affected by your suggestion. The conditions you impose should be selected so that they will lead the students into the feelings similar to those the characters are experiencing at the opening scene of the play you are going to study. You can add emotional elements, such as suspicion, by telling them that one of their fellow workers is a murderer or spy and that they are working in a CIA office. Let the scene continue. If the play is HAMLET, the presence of an armed madman in the building when the office staff is working late at night might begin to build the right kind of atmosphere. When you and your students have built the scene to the point where it runs as close as possible to the actual opening scene of the play you are considering, freeze them and tell them that the same kinds of feelings are happening at the opening of the play. Quickly cast the opening and have the rest of the class be audience and voice-over readers. Assign two people to each role. One will read (Voice Over) from a seat up front, and the other will act out what his "voice" says, as if he were being*

**This exercise suggests the major elements an actor must find and deal with in his performance without going into too many professional technicalities.*

dubbed. Fill in quickly for actors and audience by telling them the salient details about relationships and place, preceding the opening scene, and perhaps the kinds of objectives you've found. (Try to be factual rather than interpretive.) Let the scene go. When someone in the audience thinks that an actor's major objective has changed, have him stop the scene and explain why he's come to that decision. You can now deal with a complete unit of action.
If the first unit was long enough, recast and continue until an objective changes again or until you reach the end of the scene.

Suggested Questions:

What was the change of objective a response to?
What is clear to the actors?
What is clear to the audience?
Should we highlight this change?
How could we if we wanted to?
What kinds of physical moves were dictated by the words?
As an actor, were you comfortable doing what you did?

- Basic Objectives:

To enter a play via an experience of the feelings, moods, tensions, atmosphere and tone of the first scene.
To "produce" the first scene, to give it a physical life in space.
To attack the problems of the play through its production necessities.
To avoid having actors read and play at the same time.

PERIOD FIVE

ACTIVITY: Furniture-Moving, Restaging, Machine & Statues

Procedure: *Have the students move the furniture silently to the periphery of the room in some form (arena or thrust) not used in the preceding day's work. Ask them to believe, as they move the chairs and desks, that the former weigh 250 pounds and the latter 500. They must figure ways to clear the space without speaking.*

Summary

Restage parts of the fourth period's scene in the new theatre and find out what new demands are made on actors and audience.

Ask someone to come to the center of the space and begin making a machine-like motion . . . not a person working at a machine, but a human as part of a machine. The student can do almost anything: whirl his arms, hop up and down, become a rock-crusher, whatever. The rest of the class is asked to join onto the first student to make one giant machine. The only stipulation is that they join on in such a way that their motion is affected by some other motion in the machine. Now, ask the parts what they are made of, and to let that decision affect their sound, for each part should find a sound that suits its action. Freeze the machine and tell it that it is making a specific product, like textbooks, and to let that affect their actions and sounds without completely redesigning the machine. Let them begin making textbooks. Later, narrow it down. Let them make math textbooks, then grammar textbooks, and ask only that the product and their attitude towards it affect whatever they are doing. If there is insufficient space use half the class at a time and later give the other half the task of making more abstract products like policemen, mayors, teachers, love, order, or loyalty. Try new machines and keep them moving quickly until the parts forget or begin to forget that in real-life terms they are doing something considered absurd. Very quickly you will begin to see the difference between a group that is working closely, sharing an activity, and a group that is simply working in the same space on the same subject. The physical connections are stronger, the parts adjust to each other and feed each other.

Machines can transform into statues. Only this time you ask someone to come out and hold a pose as part of a statue dedicated to something or some concept — like pollution, war, school, life, etc. As soon as the first person is frozen, the rest of the group should join onto that and relate to it in their own ways. Ask for suggestions for new statues, and let

the frozen parts of the whole look at what they are part of if possible. Restage successful statues for a proscenium "production". What changes must be made for the new focus?

Basic Objectives:

Furniture moving: to experience the kind of concentration required of good actors and a means to prepare the class for concentrated work.
Restaging: to re-experience the opening of the play in a different stage frame.
Machines and statues: to build the kind of workshop atmosphere required for experimental development.
Machines and statues: to discover another means of making a personal statement about a particular issue or theme.
Statues: to discover the demands made on groupings by different forms of stages.
Restaging Statues: to experience the transfer from an unfocused arrangement to the definite viewpoint of the proscenium theatre.

PERIOD SIX

ACTIVITY: Introduction, Offstage Presence, Discussion of Stakes

Procedure:

The class stands in a circle. The first person introduces himself to the person on his right, using a made-up name and made-up occupation. The second person introduces himself to the first, using his made-up name and occupation. The second now introduces himself and the first person to the third. The game continues until the last man in the circle introduces all of the people in the circle to the first person. The game has to do with concentration, listening, speaking clearly to help those who follow, and helping each other get through.
Have two students sit or stand on stage. Have them decide privately where they are and what their relationship is. They must also decide privately that

Summary

some calamity has just or is now happening offstage. They then improvise a scene during which they may not make any direct references to what has or is happening; they must simply play the scene, letting what is offstage affect them. Afterwards, have the class guess what has affected them. Try not to let the students get too involved in the guessing-game aspect, but try to elicit what kinds of things suggested themselves to the audience. Get several more pairs going and if the scenes are rich and interesting, try a few with three or four students, always trying to see what kinds of things are affecting the actors and how this is transmitted to the audience. As the scenes develop, and when you get one that is particularly full, begin to find out what is at stake in the scene. "Offstage Presence" is being used to get scenes going with believability and real tensions from which stakes should quickly develop. Ask the class for their opinions as to what is at stake as they see it.*

Set up your own offstage presences that will explore the exposition of the "stake scene" in the play you are reading. See page fourteen for one possible way of dealing with a stake in HAMLET.

Suggested Questions:

How did the stake come about?
How was the audience informed?
Are the characters themselves truly aware of what is at stake?

Basic Objectives:

Introductions:
To practice actor-concentration.
To begin to build a character.
To develop a sense of community in the classroom.
Offstage Presence:
To explore what is at stake in the play.
To be able to recognize stakes in plays.
To experience situations parallel to the ones in the play.

**The implications of this game are clearly larger than its use here and it might be interesting for you and your students to examine how the offstage life of a play feeds the events and emotions on stage.*

PERIOD SEVEN

ACTIVITY: Split Scenes

Procedure: *Select a section of a large and important scene in the play and type it up with several copies. There should be one copy of the page (a page's worth is about right for this exercise) for each character in the scene, plus one extra copy. Thus, if we are dealing with the Hamlet, Gertrude, Ghost scene, there should be four copies of the page. With a razor blade cup up the extra page so that each speech is separate and cut off the names that indicate who says what, in order that you be left with a bunch of thin strips of paper bearing isolated, unidentified speeches. Mix them up and hand them out to the students you have cast for the scene, regardless of who gets what speech as long as they each get the same number. Using only these speeches in whatever order they wish, they are immediately to improvise a scene. They may use parts of each speech or the whole speech; they may repeat lines again and again, trying to make a scene that makes some sense. It's a difficult exercise. The point is not to reconstruct the original scene but to make sense out of the chaos and let the lines tell them what is happening. After each scene, let them read the scene as written. Then try different pages with different groups.*

Suggested Questions:

Which of the lines made each actor most at ease?
Why was this so?
Which lines gave something to play?
Which were the most difficult lines to play or use?
Which lines were useless to you?
Did the scene make any sense to the audience?

Basic Objectives:

To examine and experience the words of a scene as, in the main, the inevitable expression of an emotion or as a dynamic mask of the true feelings.
To discover what kinds of lines feed an actor.
To deal with the structure of theatre literature.

Summary

PERIOD EIGHT

ACTIVITY: Selection of the Climax and Production Planning

Procedure: *Based upon what they feel is at stake in the play, have the students choose what they feel to be the climax of the play, that is, the resolution of the stake. If the students have read or listened to records of the play, the discussion can be handled as in any exploratory class discussion. If, however, the students have not done in-depth reading of the play, it may be necessary for the teacher to outline in general terms the action leading up to the play's conclusion, asking for students to select the climax on the basis of this outline. It is to be hoped that the teacher will catalogue the various choices as they are made by the students, based on what they feel to be the real stakes of the play.*

After a number of choices are unearthed, the teacher should divide the class into several production units that will film, record, or stage their production of what they feel to be the climax of the play. The rest of the period should be given over to meetings of the groups. Depending on age, time, etc., the groups can be asked to submit sketches and/or papers explicating or supporting their production concepts.

Suggested Questions: *Is the climax the resolution of the stake for the character or the audience or both?*

Do they happen simultaneously in our play?

If you are directing the play, how do you make the climax clear?

What happens if you produce the play with one stake in mind and emphasize a climactic moment that has little to do with that stake?

Basic Objectives: *To grasp the totality of a work in terms of two of its more important aspects, the stake and its resolution.*

To provide simple tools for analyzing the dynamics of a play.

To focus discussion and exploration on production goals and the jobs of theatre personnel.

To provide a group experience through production.
To provide a purpose for discussion and work, the production process during which the internalizing of real learning can occur.

PERIOD NINE

ACTIVITY: Production Meetings, Production Work

Procedure: *During periods nine and ten, students should be afforded a chance to work privately in their production units to make the selections they will have to make relative to their concept and its execution. At this point the teacher should act as a resource when required.*

Suggested Questions:
How can the design of sets, lights and costumes underscore what you feel the stake and its resolution to be?
What will you need for your film or workshop production in terms of tables, chairs, set pieces, or things to indicate the realities?
What visual effects might you use to say what it is your unit wants to say?
Have you generally agreed on the actors' objectives, obstacles and actions?

Basic Objectives:
To provide time for production units to function.
To provide resource time for the productions.
To provide the teacher with an opportunity to practice relaxation and the development of empathy for fresh points of view.

PERIOD TEN

ACTIVITY: *Continue work begun in Period Nine*

During these production periods it will be an invaluable learning experience if each group discovers the need to divide tasks in order to organize the work effectively. Often groups will discover for themselves the jobs which fall naturally to producer, director, stage manager and property man.

Summary

PERIOD ELEVEN

ACTIVITY: Performance and Critiques

Procedure: *Have each unit introduce its scene by outlining its concept with sketches, etc. to describe how the scene would be done and how it would look in a fully dressed version on the stage. Have them set up the class stage in whatever format the unit has chosen and explain the choice. Run the film, tape or scene. Each unit should repeat this process until all the scenes are performed. Hold the detailed discussion of each scene until all have been produced and ask that the audience keep notes of what they liked and disliked. However, ask that they make the notes after each scene is completed so as to be able to give full attention to the work being done.*

Although no one wants to limit the discussions of each scene, it is best to steer clear of who was a good actor and who was a bad actor for the simple reason that there hasn't been sufficient time. The point is to have everyone share in the dramatic process, *to have to make the kinds of artistic selections required of theatre. The best way is to deal with what was clear and what was unclear in the production and why. Also there should be an opportunity for each director or producer to outline where the workshop production did not truly reflect their decisions. Not to provide apologies, but to state again what they would have different given ideal conditions. Another rich field for exploration is where the production was consistent and inconsistent. For example, if the unit has decided that MACBETH is a play where ambition is the theme and one man's ambition is at stake, did the set imply or support the feeling of this upward drive? That is not to say that the set has to be full of vertical thrusts, but if made of horizontal lines, how did that choice work for or against what we tend to associate with the concept of ambition?*

Suggested Questions: *Were the objectives clear? Obstacles? Actions? Was the production consistent?*

Was the medium fully explored?
Were the possibilities in the scene fully explored?
Were the actors at ease with what they had to do and with each other?
Would the costumes as planned help or hinder actors working in them?
Does the set design allow for interesting playing areas?
What ways might actors be helped to find believability in their roles?

Basic Objectives:

To provide scenes and a way of watching that is relevant to the art form.
To provide a means whereby students may share their efforts with their fellow students.
To explore a scene as fully as possible for an identifiable reason which demands the students' participation.

EVALUATION

a. Theatre is a novel

b. Theatre is a poem

c. Theatre is a short story

d. Theatre is a process

e. All of the above

f. None of the above

Select one of the answers as most nearly accurate; make your mark heavy and black.

ANSWER:

If you did not choose answer "d" or, at least answer "f", re-read this pamphlet – THEATRE'S DIFFERENT DEMANDS.